

# The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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VOL. 46—No. 15.

SATURDAY, APRIL 11, 1868.

Price { 4d. Unstamped.  
5d. Stamped.

## ROYAL ITALIAN OPERA, COVENT-GARDEN.

THIS EVENING (SATURDAY), APRIL 11TH (for the first time these four years),  
Bellini's Opera,

### "I PURITANI."

Elvira, Madame Fioretti (her third appearance these three years); Henrietta, Mdle.  
Locotelli; Riccardo, Signor Graziani; Giorgio, Signor Baggiolo; and Arturo,  
Signor Mario (his first appearance in that character these ten years).  
Conductor—*Ms. COSTA*.

## HER MAJESTY'S OPERA.

THEATRE-ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

Mdile. Titiens and Mdile. Clara Louise Kellogg.

THIS EVENING (SATURDAY), APRIL 11TH, Mozart's Opera,

### "IL DON GIOVANNI."

Donna Anna, Mdile. Titiens; Donna Elvira, Mdile. Sinco; and Zerlina, Mdile.  
Kellogg; Don Ottavio, Signor Bettini; Leporello, Signor Zoboli; Masetto,  
Signor Casaboni; Il Commendatore, Signor Foll; and Don Giovanni, Signor  
Gassier.

Conductor—*SIGNOR ARDITI*.

### NEXT WEEK.

Mdile. Titiens.

TUESDAY NEXT, April 14th, Donizetti's Opera, "LUCREZIA BORGIA."  
Mdile. Titiens, Madame Trebelli-Bettini; Signori Fraschini, Santley, Agretti,  
Zoboli, Foll, Lyall, Casaboni.

### Mdile. Titiens.—Grand Extra Night.

THURSDAY NEXT, April 16th, Mozart's Opera, "LE NOZZE DI FIGARO."  
Il Conte d'Almaviva, Mr. Santley; Figaro, Signor Gassier; Bartolo, Signor Zoboli;  
Basilio, Mr. Lyall; Don Curzio, Signor Agretti; Antonio, Signor Casaboni; Cheru-  
bino, Madame Trebelli-Bettini; Marcellina, Mdile. Corsi; Susanna, Mdile. Sinco;  
and La Contessa, Mdile. Titiens. Conductor, Signor Arditi.

### Mdile. Clara Louise Kellogg.

SATURDAY, April 18th, Verdi's Opera, "RIGOLETTO." Il Duca, Signor  
Fraschini; Rigoletto, Mr. Santley; Sparafucello, Signor Foll; Monterone, Signor  
Casaboni; Borsa, Signor Agretti; Maddalena, Madame Trebelli-Bettini; Giovanna,  
Mdile. Hersee; La Contessa, Mdile. Corsi; and Gilda, Mdile. Clara Louise Kellogg  
(her first appearance in that character).

## GREAT HANDEL FESTIVAL.—June 12th, 15th, 17th, and 19th, 1868.—The TICKET OFFICE at the CRYSTAL PALACE

OPEN DAILY from Ten to Four for the Issue of the Vouchers securing Tickets.  
Letters by post, enclosing remittances, duly attended to.

At all previous Festivals, as the time drew near, thousands of persons from the  
country and elsewhere were unable to procure such tickets as they desired.

The Festival Committee, therefore, can only remind intending visitors that early  
application alone will ensure the best positions.

NOTE.—All Cheques and Post Office Orders to be payable to the order of GEORGE  
GROVE.

## EASTER TUESDAY.—The LAST BALLAD CON-

CERT OF THE SEASON, at St. James's Hall, on Tuesday NEXT, at Eight  
o'clock. Vocalists—Mdile. Liebhart, Miss Poole, Madame Emmeline Cole, Miss  
Julia Derby, and Madame Radersdorff; Mr. Vernon Rigby, Mr. Montem Smith, Mr.  
Chaplin Henry. Harp, Mr. Aptommas; Pianoforte, Signor Tito Mattel. The St.  
Cecilia Choral Society of eighty voices, under the direction of Mr. C. J. Hargitt.  
Conductor, Mr. J. L. Hatton. The programme will include a selection of Glees,  
Madrigals, Duets, &c., and the following popular songs:—"The Minstrel Boy,"  
"The Wolf," "O, for a Husband," "Wapping Old Stairs," "The Pilgrim of Love,"  
"Tell me my Heart," "The Dashing White Sergeant," "The Ballad of the Daughter of  
Islington," "Come into the Garden, Maud," "Tom Bowling," &c. Stalls, 6s.;  
Balcony, 3s.; Tickets, 2s. and 1s. To be had of Mr. Austin, St. James's Hall;  
Chappell & Co., New Bond Street; Keith, Frowse, & Co., Cheapside; and Boosey  
& Co., Holles Street.

"I NAVIGANTI" ("The Mariners"), RANDEGGER'S  
popular Trio, will be sung by MADAME RUDERSDORFF, Mr. W. H.  
CUMMINGS, and Mr. THOMAS, at the Wolverhampton Festival, Friday Evening,  
April 17th.

## MR. AUSTIN'S ANNUAL BENEFIT CONCERT

WILL TAKE PLACE AT

ST. JAMES'S HALL,

On MONDAY EVENING, April 20th, at Eight o'clock.

### Vocalists:

MADAME FIORETTI (by permission of F. Gye, Esq.), MDLLE. SOFIA VINTA,  
Miss FANNY HOLLAND, Miss JENNY PRATT,  
SIGNOR CIAMPI (by permission of F. Gye, Esq.), Mr. CHAPLIN HENRY,  
Mr. VERNON RIGBY, and Mr. SIMS REEVES.

PIANOFORTE—Miss CLINTON FYNES and MDLLE. ANNA MEHLIG.

Conductor - - - Mr. BENEDICT.

Stalls, 6s.; Family Tickets (to admit four), 21s.; Balcony, 3s.; Area, 2s.; Gallery,  
1s. Tickets at Austin's Office, 28, Piccadilly; and all Music-sellers.

## ST. GEORGE'S HALL.—REGENT STREET NORTH.

ST. GEORGE'S HALL.—MR. WALTER BACHE'S  
FOURTH ANNUAL CONCERT,  
TUESDAY EVENING, April 28th.

ST. GEORGE'S HALL.—FIRST NEW PHILHAR-  
MONIC CONCERT, WEDNESDAY  
EVENING, April 29th.

ST. GEORGE'S HALL.—MISS NIELSON'S DRA-  
MATIC READING, FRIDAY EVENING,  
May 1st.

ST. GEORGE'S HALL.—MR. BARTH'S EVENING  
CONCERT, TUESDAY, May 5th.

ST. GEORGE'S HALL.—MR. CHAPLIN HENRY'S  
CONCERT, MONDAY, May 11th.

ST. GEORGE'S HALL.—HERR F. WEBER'S CON-  
CERT, MONDAY, May 18th.

ST. GEORGE'S HALL.—MRS. OSWALD'S MORN-  
ING CONCERT.

ST. GEORGE'S HALL.—SIGNOR TITO MATTEI'S  
GRAND CONCERT, MONDAY, June  
1st.

ST. GEORGE'S HALL.—W. F. CHATTERTON'S  
HARP RECITAL, MONDAY, June 8th.

In the Press,

## "THE NATIONAL MELODIES OF WALES,"

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By BRINLEY RICHARDS.

With an Introductory Essay on the History and Character of Welsh  
Music by JOSEPH BENNETT.

The aim of this work is to supply what does not at present exist—a standard of reference  
upon the subject of which it treats; and the Editors confidently hope that the object of their  
labours will be attained.

"THE NATIONAL MELODIES OF WALES" will be published in One  
Volume, price One Guinea. Subscribers' Names received by Messrs. Robert Cooks  
& Co., Messrs. Chappell & Co., and by Mr. Brinley Richards, 6, St. Mary Abbott's  
Terrace, Kensington.

**SIGNOR ARDITI** begs to announce that his **ANNUAL CONCERT** will take place at **ST JAMES'S HALL** on **MONDAY MORNING, May 25th.**

**SIGNOR GIULIO REGONDI** has the honour to announce that he will give **THREE MATINEES MUSICALES**, at the **QUEEN'S CONCERT ROOMS, Hanover Square**, on **THURSDAYS, April 30th, May 21st, and June 11th, 1868**, to commence at **Three o'clock**; on which occasions he will play, for the first time in public, various Classical Compositions by **S. Bach, Mozart, Beethoven, Spohr, Molière, etc.**, etc., and also some Sacred Selections on the **New Baritone Concertina**. Artists of eminence will assist, and further particulars will be duly announced. Reserved Seats, Half-a-Guinea; Family Tickets (Reserved), a Guinea; Unreserved Tickets, Five Shillings; to be had of Messrs. **W. Wheatstone & Co.**, 20, Conduit Street, Regent Street; and of **Mr. Fish**, at the Rooms.

**MISS CLINTON FYNES' THIRD PIANOFORTE RECITAL** (Series of Six) at the **BEETHOVEN ROOMS**, will take place on **WEDNESDAY EVENING, 22nd April, 1868**. To commence at **Eight o'clock**. Tickets—Single, 5s.; Reserved and Numbered, 7s. To be had at **Mr. Austin's Ticket Office, St. James's Hall**; and of **Miss Clinton Fynes, 27, Harley Street, Cavendish Square**. The dates of the remaining Recitals will be **Wednesday Mornings, May 6th and 20th, and June 3rd.**

#### ON EASTER WEDNESDAY NEXT.

**MR. ERNEST** will give his **FIRST CONCERT**, at **ST. JAMES'S HALL**, on **WEDNESDAY EVENING, April 15th (Easter Week)**. Vocalists—**Miss Fanny Armitage, Miss Anna Jewell, Miss Nora Somerville, Miss Julia Elton, Mr. W. H. Cummings, and Mr. Lewis Thomas**. Instrumentalists—**Pianoforte, Herr Carl Hause; Violin, Mr. Henry Blagrove; Violoncello, Mr. Aylward. Conductor, Herr F. Weber. Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.** Tickets to be obtained of **Keith, Prowse, & Co., 48, Cheapside; Robert Cocks & Co., New Burlington Street; Lamborn Cock & Co., New Bond Street; and at Austin's Ticket Office, St. James's Hall.**

**MR. HORTON C. ALLISON** has the honour to announce that his **RECITAL OF PIANOFORTE MUSIC** will take place at the **BEETHOVEN ROOMS, Harley Street**, on **WEDNESDAY EVENING, May 6th, 1868**. Tickets, 5s.; Three for Half a Guinea. To be had of **Mr. Horton C. Allison, 206, Marylebone Road; and of Messrs. Duncan Davison & Co., 244, Regent Street.**

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#### MADAME CZERNY, Soprano.

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WARWICK MANSION.**

**OPERATIC SINGING CLASSES** for Training Pupils (Ladies and Gentlemen) for the Lyric Stage are held twice a week, under the direction of **Maestro CATALANI**, who is making preparation for the formation of an Opera Company.—Particulars of **Maestro CATALANI**, at his residence, 59, Queen Anne Street, Cavendish Square.

#### TO BE LET.

**TO GENTLEMEN OF THE MUSICAL PROFESSION**—TO BE LET, in the **PARK ROAD, REGENT'S PARK**, within One Minute's Walk from the **St. John's Wood Railway Station**, a **FURNISHED BED-ROOM and DRAWING-ROOM**, together or separate. Terms Moderate. Address to "**L. D.**," care of Messrs. **DUNCAN DAVISON & Co., 244, Regent Street, W.**

**MISS BINFIELD** will sing "**SHOULD HE UPBRAID**" (Bisnop), and "**A DAY TOO LATE**" (Rose Hersey); and with **MADAME LE MARCHANTE**, the Duet, "**DEH CONTE**" (Beldin), at her Concerts at **Tenby, Narberth, and Pembroke**, on **April 13th, 14th, and 15th.**

**MISS FLORENCE DE COURCY** will sing **VINCENT WALLACE's** popular Ballad, "**THE SONG OF MAY**," at **Hythe and Sandgate**, on **Wednesday and Thursday, April 15th and 16th.**

**MISS DENBIGH NEWTON** will sing "**ROCK ME TO SLEEP**" (by **BENEDICT**), at **Reading, April 13th.**

**MISS AND MR. DENBIGH NEWTON** will sing the following Duets:—"**THE QUAIL**" (by **HAGEMAN**), and "**FAREWELL**" (by **HENRY SMART**), at **Reading, April 13th.**

**MISS MARIE STOCKEN** will sing **SCHUBERT's** Waltz Song, "**IL BALLO**," at **Hammersmith, April 25th**, and at the **Hanover Square Rooms, April 29th.**

**MISS ANNA JEWELL** will sing **HENRY SMART's** new song, "**SPEED THE SAIL**," at **Mr. Ernest's Concert, at St. James's Hall, on Wednesday next, the 15th**; and at **Salisbury, on the 22nd**.—20, Cork Street, Burlington Gardens.

**MISS GRACE ARMYTAGE** and **Mr. H. C. SANDERS** will sing the popular Duet, "**I'M AN ALSATIAN**," from **OFFENBACH's** "**Lisichen and Fritzchen**," at **Weymouth, April 13th; Bridport, 15th; Yeovil, 16th; Blandford, 17th and 18th; Dorchester, 20th; Weymouth, 21st.**

**MISS BINFIELD** and **Mr. CHARLES STANTON** will sing "**ONE WORD**" and "**I'M AN ALSATIAN**," at **Tenby, Narberth, Pembroke, Caernarthen, and Newport, during Easter Week.**

**MISS BERRY-GREENING** begs to announce that she is now in Town for the Season, and that she has resumed her Private Lessons and Classes as usual. **Miss Berry-Greening's** Matinée will be held, under distinguished patronage, at the **Hanover Square Rooms, June 5th**. Letters relative to Concert Engagements, Private Parties, Lessons, etc., should be addressed care of Messrs. **CHAPPELL, 50, New Bond Street, W.**

**MISS ANNA JEWELL** will sing **Mr. W. H. CUMMINGS'** new song, "**MAY'S WEDDING**," at **Mr. Ernest's Concert, St. James's Hall, Wednesday Evening, April 15th.**

**MISS LUCY FRANKLEIN** having REMOVED to 8, **BERNERS STREET, OXFORD STREET, W.**, requests that all communications respecting Concerts, etc., may be addressed there.

**MISS CLINTON FYNES** requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 27, **Harley Street, Cavendish Square, W.**

**MISS EDITH WYNNE** and **Mr. W. H. CUMMINGS** will sing the admired Duet, "**ONE WORD**," at **Barnstaple, Tuesday Evening, April 14th.**

**MADAME RUDESDORFF** will sing **SIGNOR RANDEGGER's** admired song "**BENEATH THE BLUE TRANSPARENT SKY**" (a song of Venice), at the **London Ballad Concert, on Easter Tuesday, April 14th.**

**MADAME R. SIDNEY PRATTEN** begs to inform her Friends, Pupils, and the Profession that she is now obliged to resume her Professional Duties after her late sad bereavement. For lessons on the Guitar and Concertina, address—35, **Welbeck Street, Cavendish Square, W.**

#### MR. EMILE BERGER.

**MR. EMILE BERGER** begs to inform his Friends and Pupils, that he returns to town for the season on the **20th May**. All communications for Concerts, Lessons, &c., to be addressed care of **DUNCAN DAVISON & Co., 244, Regent Street, London, W.**

**MR. DENBIGH NEWTON** will sing "**WAKE, MARY, WAKE**" (by **HENRY SMART**), at **Reading, April 13th.**

**MR. CHARLES STANTON** will sing **WELLINGTON GUERNSEY's** Serenade, "**WAKE, LINDA, WAKE**," at **Tenby, April 13th; Narberth, 14th; Pembroke, 15th; Caernarthen, 16th; and Newport, 17th.**

**MR. CHARLES STANTON** will sing "**THE MESSAGE**" and "**ALICE, WHERE ART THOU?**" during his Tour in South Wales.

**MR. CHARLES STANTON (Tenor)** is open to engagements for Oratorios, Concerts, &c. Address—6, **Lower Porchester Street, Oxford Square, Hyde Park.**

**MR. HENRY REGALDI**, Professor of Singing, &c., can accept Engagements as Tenor Vocalist for Concerts, Oratorios, &c., in Town or Country, and continues to give instruction in Singing at his own residence, or that of his pupils.—25, **Gloucester Street, Belgravia, S.W.**

**MR. CHARLES HALL**, **MUSICAL DIRECTOR** of **Covent Garden Theatre, St. James's, New Adelphi, Princess's**, and now **CONDUCTOR** at the elegant **HOLDEN THEATRE-ROYAL, trains VOCALISTS for the STAGE and CONCERT-ROOM**.—199, **Euston Road, N.W.**

**MR. KING HALL**, Solo Performer on the **Pianoforte** and **Harmonium**, attends Concerts and Soirées, and continues to receive pupils at 199, **Euston Road, N.W.**

**MR. ALFRED HEMMING** will sing **Mr. BEUTHIN's** song, "**THE ORPHAN'S TEAR**," at **Weymouth, April 13th; Bridport, 15th; Yeovil, 16th; Dorchester, 20th; and Blandford, 17th.**

## ROYAL ITALIAN OPERA.

Verdi's *Don Carlos*, originally advertised for the opening night, but at the eleventh hour abandoned for *Norma*, was produced on Thursday week, with, in most essential particulars, the same distribution of characters as last year. The only difference of any consequence was the substitution of Signor Capponi for Signor Bagagiolo, as that sombre and uninviting personage the Grand Inquisitor. Happily, what is chiefly required in the scene where the blind and fanatical nonogenarian vainly incites Philip II. to deliver up the Marquis of Posa to the tender mercies of the Holy Roman Church is not less the gift of one than of the other, the bass voice of Signor Capponi being quite as deep and sonorous as the bass voice of Signor Bagagiolo, though certainly not equal to it in rich and mellow quality. The part of Elizabeth of Valois, the innocent and ill-fated Queen of Spain, so early resigned by Mdle. Pauline Lucca in favour of Madame Lemmens-Sherrington, remains in possession of that skilled and versatile singer; while Mdle. Frizzi continues to wear the features of the Princess Eboli, Elizabeth's competitor for the affections of the unfortunate Crown Prince, Don Carlos, and treacherous betrayer of her secret to the King. The representatives of Don Carlos and his royal sire, Philip, are again Signors Naudin and Graziani.

The execution now is admirable in every respect as that to which the public has been accustomed. The chief performers on the stage are just as painstaking and efficient, the chorus just as effective, the orchestra as irreproachable. The grand finale to our Act II. (the original French Act I. being suppressed)—which, as an example of how, in the planning and realization of elaborate contrivances, Signor Verdi may emulate while not approaching Meyerbeer, insensibly calls up the first line of Herr Reichardt's popular song, "Thou art so near and yet so far"—was as magnificent and imposing as before, a combined triumph, in short, of scenic artist, stage manager, and musical director, to a share in which Mr. Mat Morgan, who has given a picturesque bird's-eye view of Madrid, as visible from the Grand Square, Mr. A. Harris, whose successes in London have twice called him to St. Petersburg, and last, not least, Mr. Costa, whom any Continental theatre would only be too glad to accept as its musical president, are equally entitled. Nevertheless, the more we know of *Don Carlos*, the more we are disposed to regret that its composer was ever induced to try historical grand opera on the scale and after the manner of the *Huguenots* and the *Prophète*. In his own particular domain—romantic melodrama—Signor Verdi has long been unrivalled; but in *Don Carlos*, despite merits that have been fully avowed and discussed in these columns, he has coped with a giant, and honourably succumbed.

On Saturday Signor Verdi was heard at his best, no single work of his offering more genuine proofs of melodious invention and dramatic power than *Rigoletto*. True, *Rigoletto* also verges upon history; but it does not involve the interests and passions of conflicting masses. *Le Roi s'amuse* is merely a private episode in the imaginary life of a certain King of France (transformed for political reason, by Signor Verdi's librettist into a certain Duke of Mantua), treated as M. Victor Hugo has treated *Hernani*, *Marion Delorme*, and other plays in which historical personages are introduced from the novelist's point of view. But our musical readers are sufficiently familiar with *Rigoletto* to dispense with further remarks on the subject. The performance on Saturday—one, we may safely add, of general excellence—was especially interesting for several reasons. It was the first appearance of Signor Mario, who received a truly enthusiastic welcome. Though his recent journey from the Russian capital—where his success, according to all contemporary accounts, has been enormous—had doubtless exercised a prejudicial influence on his voice, which was by no means in good order, his general performance of the character of the intriguing Duke was, what we have long known it to be, unparalleled after its kind. Where the physical resources were rebellious the spirit was never at fault, and histrionically, if not vocally, the representation was perfect. Even under the circumstances, more than one passage of the music was delivered with that incomparable grace, that exquisitely rounded phrasing and fervid expression for which Signor Mario is famous among his compeers. Witness the declaration of unalterable love to Gilda, in the secret interview between Rigoletto's unhappy daughter and the feigned student, whose addresses, unknown to her father, she

is receiving; and witness the passionate farewell, "Addio, addio," which is its sequel. The air, "Parmi veder le lagrime," which concludes the opening soliloquy of the following act, was omitted by Signor Mario, who contented himself with the recitative; but his delivery of "La donna è mobile," the cynical diatribe against the weaker sex in which the adventurous Duke indulges in the hovel of Sparafucile, previous to his interview with the decoying gipsy Maddalena, was marked by that easy, careless offhandedness which is its true characteristic, but which no other singer that we can remember has ever imparted to it. The disdain of sacrificing dramatic truth to what is called "effect" is one of the virtues which count high among the many estimable qualities of this princely artist.

The interesting character of Gilda was to have been sustained by Mdle. Vanzini, one of Mr. Gye's new singers; but that lady not arriving in time, her place was taken by Mdle. Fioretti. We need scarcely say that Mdle. Fioretti ranks among the few singers now before the public who retain the traditions of the genuine Italian school. Her voice, a pure soprano, bright, clear, and penetrating in its tones, has, by force of legitimate study, been brought entirely under the control of its possessor; and her vocal execution reveals all the ease and fluency of an accomplished mistress. That her physical conformation should be such as in a great measure to annihilate all possible dramatic illusion, especially where it is her task to pass before the eyes of the spectators as a young and prepossessing girl, is no fault of Mdle. Fioretti's. Had it been otherwise, with the conscientious pains she has exerted to make herself a finished artist, she might have aspired successfully to the highest honours. However, taking her as we find her, we must give her the credit she richly deserves. Mdle. Fioretti does not shine as an actress, but as a singer she may lay claim to all but the first rank. In the duet with Signor Mario, already referred to, her execution was marked by a refinement worthy unqualified praise; while in that with Rigoletto, belonging to the same scene, her articulation of the high notes which accompany the expressive melody uttered by the Jester reminded us strongly, here and there, of the regretted Madame Bozio; the same being more or less observable in the graceful "Caro nome," the soliloquy in which Gilda dwells with ecstasy on the false name her disguised lover has proffered to her as credentials. The Rigoletto of Signor Graziani is a performance distinguished rather by good intentions than by histrionic ability, to which, indeed, he can lay no reasonable claim. His fine voice, however, serves him in excellent stead, and he sings all his music with that peculiar expression of which he is a master. In the great scene where father and daughter, after Gilda has been stolen away by the heartless courtiers, once more meet, at the Duke's Palace, both Signor Graziani and Mdle. Fioretti sang and acted with a vigour and intense earnestness that fairly took the house by surprise, bringing down the curtain amid unanimous applause followed by a double call. This, indeed, was the great success of the evening. Signor Tagliafico's impersonation of the hired assassin, Sparafucile, is as picturesque and striking as ever; but a word apart is due to a new singer, Mdle. Mayer (from Hanover, we believe), who as Maddalena, Sparafucile's sister, exhibited a stage deportment so easy and natural, and so thorough a familiarity with the music, as materially to aid the effect of the admirable quartet in the last (double) scene—"Un di, se ben rammentomi"—the best thing in *Rigoletto*, and perhaps the best concerted piece that ever came from its prolific author's pen. If Mdle. Mayer, who has a pleasing contralto voice, and is evidently a good musician, does other things as well as this little part of Maddalena, we may congratulate Mr. Gye on a real acquisition to his company. On the whole, this performance of *Rigoletto* was beyond par.

COLOGNE.—Ninth Gürzenich Concert: Overture to the *Schauspiel-director*, Mozart; Recitative and Aria, Mozart (Mdle. Ennequist); Concerto for Violoncello, Davidoff (Herr Davidoff); and Third "Suite," Lachner.

DESSAU.—Meyerbeer's *Africaine* has at length been produced at the Court Theatre, and with the same result as everywhere else: complete success.

GRANADA.—The Italian operatic company have performed since the commencement of their present season *La Traviata*, *Il Trovatore*, *Un Ballo in Maschera*, *Giuditta*, and *Macbeth*. Both Sigs. Spezia and Sig. Aldighieri are as great favourites as ever.



## CRYSTAL PALACE CONCERTS.

(From the "Saturday Review," March 14.)

Just now our concert societies are exhibiting unaccustomed spirit. Before all, a desire to bring forward unknown or comparatively unknown works is conspicuous; and many things of indisputable value have recently, one after another, in quick succession, come to light. As usual, the musical authorities of the Crystal Palace have been indefatigable in this direction; and it is hardly too much to say that the series of "Saturday Concerts" for 1867-8, of which the twenty-first took place last week, and which will include twenty-eight concerts in all, promises to be remembered as the most brilliant on record.

The first half of the season was brought to a close, in the worthiest manner, by a remarkably fine performance of Beethoven's Ninth ("Choral") Symphony, placed last in the programme, and wisely too, inasmuch as to listen to anything after it would, under the circumstances, have been hardly possible. We have already found it our agreeable duty to speak in high terms of the orchestra of the Crystal Palace, for their almost irreproachable execution of the three purely instrumental movements of this mightiest of symphonies—and indeed of all that devolves upon them in the final part as well; but on the present occasion the praise we have to give to the players in general, and to Herr Manns, their untiring conductor, in particular, whom no difficulties abash, and who has made the Saturday performances in the Crystal Palace concert-room the admiration of all intelligent hearers, is absolutely unqualified. The "No. 9," however, was not the only symphony of Beethoven performed in the course of the pre-Christmas season. We had also Nos. 4, 5, and 8 (in B flat, C minor, and F) of the same composer, Haydn's so-called "Oxford" symphony (in G), Mozart's incomparable G minor, Schubert's great symphony in C, with the two movements of his unfinished work in B minor, and Schumann's symphony in B flat (the first of the four). But of still higher interest, for evident reasons, than any of these was the "Reformation Symphony" of Mendelssohn, a work which, though, as the composer's published letters instruct us, written as far back as 1830, was never, except on one occasion, played in public until Herr Manns introduced it at the Crystal Palace—that one occasion being some obscure and forgotten concert at Berlin, two years after the symphony was composed. The "Reformation Symphony" is a masterpiece, as the most capable judges unanimously admit; and the only difficulty is to understand how those to whose care were entrusted the MS. compositions of its author should not till more than twenty years after his death have screwed up courage to produce it. The surviving relatives of the illustrious musician, nevertheless, can hardly feel otherwise than gratified at the reception accorded to those works of his which have recently after so long consideration, been submitted to the world. That such works should raise his reputation higher than it stood before could not fairly have been expected; but they have offered fresh proofs of his untiring industry and the wealth of his resources, and his English admirers have reason to be proud of the privilege of first making acquaintance with these hitherto unknown fruits of his labour. Not that the preference has been injudiciously bestowed; for England was Mendelssohn's second artistic home, and for England expressly he wrote *Elijah*, the greatest oratorio of the nineteenth century. In England, too, his person was loved, his name has ever been honoured, and his genius was widely recognized long before it had been appreciated in the country of his birth. That the great symphony in D was composed by Mendelssohn for a festival to celebrate the anniversary of the Augsburg Confession is now so generally known, and its history and merits have been so fully and frequently discussed, that we shall not dwell upon either theme. The symphony still remains unpublished; and it will be time enough when it issues from the press to consider its claims in the abstract, as a work of art, and from a more exclusive point of view, as an ambitious work of Mendelssohn's. It is certain that two performances at the Crystal Palace were listened to with delight, and that elsewhere, if not heard to such advantage—for the orchestral performances under Herr Manns are the finest now to be heard in England, perhaps, indeed, in Europe—it has at least met with equally flattering marks of approval.

Besides the symphonies we have named, no less than twenty overtures were played during the first half of the season. Among these are some not, we apprehend, very likely to be heard again at the Crystal Palace—such, for example, as the *Prometheus* of Herr Bargiel, which is as empty as it is pretentious, and the *Hamlet* of Herr Niels Gade, who has hardly succeeded in accomplishing what the too generous Mendelssohn predicted of him. This last work is nothing if not dry. Far better was the concert-overture, *Marmion*, by Mr. A. S. Sullivan, who, young as he is, promises so well that reasonable hopes may be entertained of his becoming one day a composer of whom his country may feel proud. Of course we had an overture by Schumann; and of all the overtures by that angrily-disputed master the overture to his opera, *Genoveva* (fancy an opera by Schumann!), is probably the best, even if

the best be at best a more or less laborious striving after an ideal something which its author never once succeeds in positively attaining. About the other overtures we need say nothing, seeing that they were by Mozart, Cherubini, Weber, Mendelssohn, and Schubert, intermixed with some brilliant operatic preludes of the French and Italian schools, by Auber and Rossini. At the same time we would mention, as among the most interesting, the "Trumpet Overture" in C, a recent concession from Mendelssohn's family, which the oftener it is heard the more it is liked, and the overture to *Alfonso and Estrella*, one of Schubert's brightest, if not one of his strongest, orchestral pieces. A military march in D, by Schubert, and a very poor *entr'acte* from M. Gounod's very poor opera, *La Colombe*, besides Handel's *Acis and Galatea*, Mendelssohn's *Walpurgis Night*, finale to *Loreley*, and music to *A Midsummer Night's Dream*, together with concertos for various instruments, from various masters, played by Madame Arabella Goddard, Signor Piatti, Mr. Henry Holmes, &c., were also included in the series of concerts which formed the first half of the season 1867-8.

During the second half, up to the present time, and since the production of Mendelssohn's long hoped for "Reformation Symphony," which will be numbered among the most important events in the musical history of the Crystal Palace, the Saturday Concerts have again presented very much that is interesting. Herr Manns is indefatigable. He is, moreover, an eclectic. He loves Schubert, he loves Schumann; but he also loves Mendelssohn, and the great triad of symphonists—Haydn, Mozart, and Beethoven. Of Spohr he gives occasional specimens, though scarcely paying the deference it merits to that master's best orchestral symphony, the No. 2 in D minor, and perhaps too uniformly adhering to the *Weihe der Töne*, as Spohr's representative work. Herr Manns does not even disdain Herr Richard Wagner, as a recent very careful performance of the boisterous and rapid overture to *Tannhäuser* proved. In short, he takes the music of almost every known composer of every recognized school into his general plan, and does his utmost to make each piece from each particular school speak convincingly for itself. He is assuredly a great conductor, and if he would be content with making proselytes by pure virtue of his conductorship, there would be nothing to say in his disfavour. But Herr Manns will preach as well as conduct; and he is just as unfitted for one office as he is fitted for the other. Why cannot he be satisfied to give us really unparalleled performances of Schumann's symphonies, without in his programmes, advising the audience, that, if they do not understand Schumann after his manner, it is because Schumann's genius "carried him into regions with which" they are not yet "familiar?" It strikes us as a piece of impertinence on the part of an orchestral director to say to an audience used to follow Beethoven, even in his last colossal symphony, that they cannot follow Schumann, who, compared with Beethoven, was scarcely a flea to an elephant. It would appear from this that Herr Manns himself is able to explore regions which none of the public can ever hope to explore; but though he beats time most methodically, and gives excellent performances of the works he has to conduct, we are not at all for that reason disposed to admit the intellectual superiority he assumes. This preaching and laying down the law in printed programmes is of recent growth, and looks for all the world like puffing one's own wares. The origin of it is the *Record* of the Musical Union, than which a more flagrant example of bad taste could scarcely be cited.

But to a more agreeable topic. The first seven concerts of the second half of the series 1867-8 have been quite as interesting as their fourteen predecessors. It is enough to state that Beethoven's glorious Symphony in A (No. 7), Spohr's (No. 4), *Die Weihe der Töne* ("The Consecration of Sound"); Mendelssohn's "Reformation" (for the second time); Mozart's immortal "Jupiter" (so called, not by Mozart); and Schumann's No. 2, in C major, an ambitiously laborious effort, which, however magnificently played—and the execution by the Crystal Palace orchestra, under Herr Manns, whose strenuous exertions might almost galvanize a corpse, is nothing short of magnificent—by no means gains with closer familiarity, have all been performed. Two very interesting novelties, however, demand a word apart. The first of these was a hitherto unknown symphony by Haydn, in the very rarely employed key of B major, written for a small orchestra (that is to say, without flutes, clarionets, trumpets, trombones, or drums), which we cannot think, with the official writer of the programmes (not answerable for the articles signed "A. M."), is "a very early production," seeing that it bears, in its treatment—masterly though concise—the strongest evidence of maturity. In any case such an addition to the recognized 118 symphonies of the grand old master is right welcome. It shows him at his best, and, if among his least elaborate, is by no means among his least finished works. Far more interesting, however, if only because one of nine instead of one of 119, was a symphony in C minor by Franz Schubert, which bears the title of "Tragische Sinfonie" ("Tragic Symphony"), wherefore no one can tell, inasmuch as it has scarcely a vestige of the "tragic" element from be-

gining to end. For this addition to our modern repertory of orchestral music we are indebted to Mr. George Grove, Secretary of the Crystal Palace, well-known as an accomplished and enthusiastic connoisseur. This gentleman, hearing of various MSS. by Schubert in the possession of a certain Dr. Schneider, Advocate at Vienna, was adventurous enough to travel to the Austrian capital and seek them out. Mr. Grove, who had already provided us with the charming *entr'acte* music from the drama of *Rosamunde*, was successful beyond his hopes, and came back furnished with two symphonies (Nos. 4 and 6), and a variety of other much coveted treasures. The "Tragic Symphony" is the fourth of nine which Schubert wrote, seven of which were completed, one (No. 7, in E) merely sketched,\* and one (in B minor, No. 8, for which again we are indebted to Mr. Grove of the Crystal Palace) abandoned after the first two movements. As a mere work of art, if finished workmanship goes for anything, the symphony in C minor of Schubert is not to be compared with the symphony in B major of Haydn, being the production of a boy in his nineteenth year, and a boy, whatever his genius, by no means such a master of his resources as, for instance, Mendelssohn, who composed his *Ottet* and other wonderful things when four years younger. But notwithstanding the diffuseness and want of congruity in every movement—except the *minuetto*, which is absolutely perfect—notwithstanding the fact that almost any number of bars might be taken out from almost any part of it without being missed, for Schubert was never an adept at form, the symphony in C minor is so full of melody, so dramatic, and so overflowing with spirit from one end to the other, that to criticize it appears an obtrusive exhibition of pedantry. At the same time it should never be forgotten that, though a "heaven-born genius," Schubert was not a great master; and in estimating the value of his compositions we should remember how some by mere dint of application have been able to effect what to a man so richly endowed as Schubert ought to have come quite naturally. The symphony was marvellously well played—indeed, as we only now hear symphonies played under the direction of Herr Manns—and was received by the audience with quite as much enthusiasm as the "Reformation Symphony" of Mendelssohn. No doubt the majority thought it quite as good as the "Reformation Symphony," if not better. Time, however, will put each work in its proper place; and no matter how their relative merits may be apportioned, the series of concerts at which both were produced for the first time must always be looked back to as to one that reflected the highest credit on those who direct the musical affairs at the Crystal Palace.

Among the overtures brought forward during the last seven concerts have been many recognized masterpieces, such as *Egmont* (Beethoven), *Der Freischütz* (Weber), *Die Hebriden* (Mendelssohn), &c.—besides Beethoven's ballet-overture, *Prometheus*, Mozart's *Impresario* (only second to his *Figaro*), Meyerbeer's laboured though highly dramatic *Struensee*, &c. But the most notable were unquestionably the first and second of the four overtures composed by Beethoven for his opera, *Leonore* (*Fidelio*), in which may be seen the germs of the third overture to the same opera, the great one in C, as unrivalled among overtures as *Fidelio* among operas. Schumann's lugubrious overture to *Manfred* has also been given, but, as usual, with little effect; while Auber's *Masaniello* and Rossini's *Guillaume Tell* have been welcomed with enthusiasm. And yet Schumann's overture was played to perfection. Add to the foregoing two marches by Mendelssohn—a Funeral March for the young composer, Norbert Burgmüller, and a Festival March to celebrate a visit of the famous painter, Cornelius, to Dresden—both, though wholly unpretending, calculated to increase our respect and admiration for their composer, and we have finished the whole catalogue of orchestral pieces produced at the Crystal Palace in the series of concerts now approaching their termination.

In the way of solos, with orchestral accompaniment, we have had Schumann's pianoforte concerto in A minor, played by Madame Schumann as no one else can now, ever did, or ever is likely to play her late husband's music; Mendelssohn's No. 2 (in D minor), scarcely so congenial to the gifted lady; and Beethoven's in E flat, the chief of all concertos, no matter what the instrument—a more artistically finished performance of which than that by Madame Arabella Goddard could hardly be imagined.

The vocal music at these concerts is of little account; nor has there been any display of sufficient consequence to call for particular notice. A new soprano, or rather mezzo-soprano, Mdlle. Carola, has appeared; but as she created a more favourable impression elsewhere, we prefer to speak of her in referring to those performances at which her talent was exhibited to the best advantage.

DAHMSTADT.—Verdi's *Don Carlos* has been very successfully produced. On the first night, the principal performers, as well as the machinist, Herr Brandt, were vociferously recalled.

\* Mendelssohn long entertained the idea of filling up this sketch.

#### THE "REFORMATION SYMPHONY."

Those who have read the charming "Letters" of Mendelssohn, Vol. I. ("Reisebriefe aus den Jahren 1830 bis 1832"), will remember how frequently in his communications from Paris (1831-2) he refers to a certain symphony in D. This symphony was to have been played at one of the concerts of the Conservatoire in January, 1832, and had even been rehearsed under the direction of the celebrated Habeneck, who took a very great interest in the young German composer, then in his twenty-first year. Circumstances, however, intervened, and, at the concert which ought to have been graced by the symphony in question, a symphony by Onslow was substituted. Shortly after, the cholera broke out; Mendelssohn left Paris, came to London, produced his symphony in A (the now renowned "Italian Symphony") at the Philharmonic Concerts; and the symphony in D, no more thought of, was consigned to oblivion. Fifteen years later, Mendelssohn—who during that interval had written *St. Paul*, the *Lobgesang*, *Elijah*, &c., and fairly won for himself the position of the greatest composer of his time—died, and, dying, left behind him a whole library of works in manuscript. For these works, a catalogue of which was printed at the end of the second volume of "Letters," all the lovers of his music—that is to say, all the lovers of music that is genuine—called loudly, notwithstanding the opposition of an insignificant coterie which has long frightened his surviving relatives into submission, and persuaded them that what Mendelssohn himself had not prepared for publication during his lifetime should on no account be given to the world. In the end, however, the true advocates prevailed. The eldest son of the deceased composer, Dr. Carl Mendelssohn of Heidelberg, placed some of the MSS. in the hands of German and English publishers; and among the works thus consigned was the symphony in D so often mentioned in the great musician's letters. Well, the symphony in D is no other than the so-called "Reformation Symphony," composed in 1830 for a festival to celebrate the 300th anniversary of the Augsburg Confession, but, for reasons now unknown, suppressed at the time. How this "Reformation Symphony"—a masterpiece in the truest sense—has been received at the Crystal Palace Concerts, as at those of Mr. Barnby's Choir and Mr. Henry Leslie's Choir in St. James's Hall, is well known. But what is most curious and interesting is this—that a symphony which was to have been produced at the exclusive concerts of the Paris Conservatoire in 1832, should (after five hearings in London\*) be first heard, thirty-six years later, not at the concerts of the Conservatoire, but at those of M. Padeloup, whose popular entertainments held on Sundays in the Cirque Napoléon have established a sort of free trade in orchestral performances at Paris, which now reduces the Conservatoire much to the same level as our own Philharmonic Society. Last Sunday fortnight the "Reformation Symphony" of Mendelssohn was introduced to a Parisian audience, and, though the great No. 7 (in A) of Beethoven was also in the programme, carried off the honours of the day, being received with extraordinary enthusiasm and the *scherso* encored with acclamations. Mendelssohn, writing from Paris, Feb. 13, 1832, expresses the delight with which he looks forward to the rehearsal of his D symphony, never dreaming that he should hear it for the first time in Paris ("das hätte mir nicht träumen lassen, dass ich die in Paris zuerst hören sollte"). What he never dreamt never happened while he survived; but twenty years after his death his "Reformation Symphony" has burst into life, and is adding fresh glory to his honoured name.—*Pall Mall Gazette*.

[So great and genuine was the success of the "Reformation Symphony" at the Cirque Napoléon that M. Padeloup felt justified in repeating it on the following Sunday, and again on the Sunday following upon that following Sunday. A French *Athenæum*, however, would doubtless protest, in the face of this fact, that the "Reformation Symphony" "does not wear." Ah! but the "St. Cecilia Mass" of M. Gounod does "wear" (out the patience of its hearers). That is a consolation.—A. S. S.]

VENICE.—*Jone* is to be produced shortly at the Teatro Apollo, with Sigre. Wizjak, Puzzi, Sigri. Zacometti, and Orlandi.

\* To say nothing of Liverpool, Manchester, and Edinburgh.

## REVIEWS.

*Mozart's Sonatas for the Piano-forte.* Edited and fingered by WALTER MACFARREN. [London: Ashdown & Parry.]

IN issuing this everyway admirable edition of Mozart's Sonatas, the publishers have well served the cause of true music. However pessimists may talk, the fact remains, becoming more and more obvious year by year, that a liking for whatever is good in music has spread and is still spreading. Especially is this observable with regard to works for the pianoforte. Recitals upon the "household instrument," for example, are becoming common, and never fail to attract admiring audiences, even when the programmes appeal only to the most cultivated taste. In view of such a state of things publications like that before us are both opportune and useful. We hope the result of Messrs. Ashdown and Parry's enterprise will be to make the delightful sonatas of Mozart better known to amateur pianists. For one who plays them there are ten who spend their time and strength in endeavouring to master the more exacting and (to amateurs) less grateful compositions of Beethoven. Without wishing to discourage the latter pursuit, we desire very much to promote the former, and to that end cannot do better than commend this edition of Mozart to the reader's attention. Mr. Walter Macfarren has done his editorial work with carefulness and good taste. His fingering is copious enough for those who desire all possible help in that respect, and, what is much more important, it is uniformly excellent. The sonatas are published both together and separately. Of the printing and general "get-up" of Messrs. Ashdown and Parry's edition we cannot speak too highly.

*Mendelssohn's "Walpurgis Night"* with the original German words, and a new English translation (copyright). Edited by G. W. MARTIN. [London: G. W. Martin.]

MR. MARTIN has done good service to one of Mendelssohn's finest works by the publication of this edition. To be able to get the *Walpurgis Night* for a shilling is a boon the musical public ought to prize highly, especially at the present time when the cantata is frequently performed. The value of Mr. Martin's issue is increased by a translation of the original words, which far exceeds in merit that ordinarily used. It may not be more literally exact, but it is better poetry and better English. The music is clearly printed on good paper, while the best form of the edition is otherwise admirably got up.

*Supplemental Hymns for Public Worship.* Edited by Rev. HENRY ALLON. [London: Jackson, Walford, & Hodder.]

THIS little work is intended merely as a supplement to other collections, and makes no pretence to the "completeness nor the proportions of an independent book of worship song." As far as we are able to judge, after a glance through its contents, it aims to supply that more passionate hymnody which best agrees with the religious tastes of the day, and which modern writers so largely affect. Time was when congregations were content to use the dryest and most didactic effusions, exhorting one another, and discussing points of theology in verse with great unction. Now, however, there is a better idea abroad as to what "worship-song" should be. Poetry (not mere rhymes) appears in our hymn books, and that of a fervent sort which best stirs and excites the feelings. Of such poetry Mr. Allon's book is full, not the least acceptable being some capital translations of the ancient hymns of the Church. Apart from its adaptiveness for service purposes, the book is valuable as a collection of religious lyrics.

*Part Music for Soprano, Alto, Tenor, and Bass.* Edited by JOHN HULLAH. Sacred Series. Part 5. [London: Longmans, Green, Reader, & Dyer.]

THE number of this reprint now before us contains a hymn, "O, remember, Lord of Heaven," taken from a "Dies Iræ" by Augustus Häser; the anthem, "O Lord, the Maker of all things," reputed to be by King Henry VIII.; an adaptation of Herbert's "Sweet Day," to music by Henri Dumont; a short motet, "Why do the heathen rage," the supposed work of Palestrina; McMurdie's canon on the words, "Who is the King of Glory;" and Dr. Creighton's familiar "I will arise." This enumeration will be quite sufficient for everybody who loves high class sacred music.

*Heigho for the Land of the Leeks; or, "The Maid with the Sugar-Loaf Hat."*

Ballad. The poetry by JOHN EVANS; the music by JOHN MAYALL BAMFORD. [London: Joseph Williams.]

THIS is an exuberant Welsh song, brimful of animal spirits, and "going in" for every situation with tremendous earnestness. It has no idea of giving the accompanist a mere "vamping" as his share of the work. On the contrary he is expected to throw in all sorts of illustrative passages. He has to show on the piano how a heart goes "pit-a-pat," how the lark sings on high, how the heart aforesaid gives a "singular lurch," and also how it trembles, with much other of a like sort. In short, the song is elaborately descriptive, and has as many movements as a grand symphony. The music is well written, and by no means lacking in interest, but Mr. Bamford has wasted his ability on a stupid subject. Next time we hope he will find one worthy of his skill.

*Appendix to Hamilton's Modern Instructions for the Piano-forte.* Edited and fingered by GEORGE FREDERICK WEST. [London: R. Cocks & Co.]

THIS is a collection of pieces in various styles and of graduated difficulty, intended to carry on the pupil from the point where Hamilton leaves him. The selections are all of them interesting, and all carefully fingered, so that there can be no doubt of the acceptability and usefulness of the work.

*The Little Messenger.* Song. Words by J. LAY; composed by HERMANN EISOLDT. [London: Duncan Davison & Co.]

A PRETTY and graceful little song which concerns itself with a butterfly, and is appropriately *leggiero* in style. There are some "happy thoughts" in the accompaniment, which will at once be recognized and admired.

*Winged Steps.* Mazurka à de Concert pour Piano. Par HERMANN EISOLDT. [London: Duncan Davison & Co.]

THE themes of this mazurka are all attractive, and the interest of the piece is well sustained to the end. Apart from its merits on these grounds, it forms an admirable exercise in accent and rhythm.

*Playful Navaades.* Caprice de Concert pour le Piano. Par HERMANN EISOLDT. [London: Duncan Davison & Co.]

THE character of this piece can readily be inferred from the title, but its details require description. It opens with *arpeggio* chords alternately for either hand, and alternately ascending and descending. This is followed by an episode, in which scale passages for both hands predominate, after which the *arpeggios* are resumed. Well played, the effect is excessively pleasing, and the value of the piece as an exercise is by no means its least recommendation. T. E.

## PARVUM IN PARVO.

SIR,—You seem to have overlooked the fact that Mr. Leslie's seventh concert in St. James's Hall was full of attraction. The overture and selection from Mendelssohn's *Antigone*, including the magnificent "Hymn to Bacchus" (encored), and the chorus from *Edipus*, describing the natural beauties and products of the land of Argos, were wisely selected, if only as mementoes of the admirable performances of each of these great works entire, which Mr. Leslie had previously offered to his supporters, the first conspicuous in last year's, the second in this year's, series of concerts. These were heard with a satisfaction made all the keener by the fact that many of their beauties had already impressed themselves on the memory of the majority of those present (Mr. Leslie's followers being remarkable for constancy), and were on that account the more easily recognized again. The whole of the music to *A Midsummer Night's Dream* (solo vocal parts by Misses Sophia Vinta and Charlier) from the overture, the marvellous production of a boy of seventeen, to the final chorus, was also included in the programme, which might almost have been termed a "Mendelssohn programme." One of the movements in this, the quaint "Funeral March" of Bottom & Co., after the supposed death of Pyramus, excited mirth and admiration in equal measures, and was encored and repeated. The popular romance from *Guillaume Tell*, "Selva opaca," sung, and well sung, by the young and promising Miss Vinta, and Handel's "Hallelujah" chorus, placed appropriately at the end of the concert, were the other pieces.

You also seem to have overlooked the fact that Mr. John Boosey's ninth Ballad Concert was, like its predecessors, very numerously attended by the song-loving public of the metropolis. There was no falling off either in the quality of the pieces selected or in the abilities of the artists engaged—Madame Lemmens-Sherrington, Miss Anna Drasdil, Mdle. Liebhart, Miss Marie Stocken, Madame Martorelli Garcia, Mr. Nelson Varley, Signor Gustave Garcia, and the Cecilia Choral Society, being the vocalists, and Mr. Lazarus and Madame Arabella Goddard the instrumentalists. A printed request was prudently circulated, entreating the assembly to refrain from "encores," but this was set at defiance, and "repeats" were given with the customary disregard of time and the wishes of a minority of listeners. Miss Marie Stocken made, we fancy, her first appearance at these entertainments, and claims a word of congratulation on the success which she achieved. Both her songs were extremely well sung, and the last, Bishop's cavatina, "The Ray of Hope can cheer the Heart," with clarinet *obbligato* (Mr. Lazarus), was encored; Madame Martorelli Garcia, also a comparative stranger, won golden opinions. Madame Goddard played Weber's *andante* and *rondo* from the sonata in E flat, for piano and clarinet, with Mr. Lazarus; and Thalberg's fantasia upon themes from *Mansueto*. A magnificent bouquet was presented to the gifted pianist at the close of her solo performance.

These matters should unquestionably have been chronicled in a musical paper.—Your obedient servant,  
To the Editor of the "Musical World."  
[Everything cannot be chronicled.—A. S. S.] LAVENDER PITTS.



## Shaber Silber across Sunjoo, Mungroo, &amp; Co.

SIR.—There is nearly always something fresh besides the air and the flowers, at the delightful Crystal Palace. At one time there are birds of unapproachable voice and unexceptionable plumage; at another, there is a blue horse without a hair upon his or her body; on a Thursday you may, once in your life, hear (gratis) a lecture on hippophagy and make your luncheon (gratis) from a slice of "cold withers;" on a Saturday you may be introduced to a hitherto unheard composition of some great master such as Schubert; and just now from Monday until Friday inclusive you may witness the performances of Sunjoo, Mungroo, and Company, that is, of what is called the Oriental Troupe. The only sound objection which can be urged against the performance is that it does not come off in the Tropical Department; for it would be only in accordance with the strict rules of harmony that what is of the east should be exhibited in an atmosphere as nearly as possible eastern. And yet, perhaps, tropical would be a little too much. Let us, therefore, be content with what we can have. And we can have a great deal. We can have picturesque costumes, quiet grace, and an admirable arrangement of drapery in feats which if performed by Europeans would inevitably be accompanied by vulgarity and indelicacy. The "mild Hindoo," moreover, appears to especial advantage in performances which to the spectator suggest torture and anguish. There is none of the European swagger and bluster; the performer's face wears either a look of placid resignation, as if the sufferer (so to speak) were performing a painful vow according to the rites of a peculiar religion, or a gentle smile as if it were quite a pleasure to hold one end of a long bamboo thrust into your abdomen whilst at the other end a man and a brother performs the antics of a chimpanzee, or as if there were something soothing in the sensation of bending back your head until your forehead nearly touches the ground and picking up flowers with your eyelids. Moreover, there is something in the shiny and supple figure and limbs of the "mild Hindoo" which perfectly reconciles the looker-on to the contortions of the performer, who appears to have been ready oiled and kneaded by nature for the purpose.

The performers are seventeen or eighteen in number, and they commence their entertainment by coming forward altogether, bowing their bodies, and putting the points of their fingers on each temple, as if to say that they have terrible headaches but will do their best under the circumstances. Some call the movement "salaam." Then commence displays of all kinds, some inferior and some superior to the native British or French or other European contortionism. Rajub with a tall hat consisting of about half-a-dozen fragile water-pots piled one above another on his head, and Sunjoo mounted on a kind of stilts consisting of buffalo horns, a rather unmanageable kind of *chaussure* for ordinary beings, do daring deeds on the swinging rope; Cabootree (which name is of the feminine gender) tries hard to cut some of her limbs or members off with several naked sabres, but is unsuccessful; and Elachee (which name is also of the feminine gender) threads needles of different sizes with her toes. She is said to accomplish her difficult achievement blindfolded, but she ought at her age to be able to see through what is bound round her head; still it is worth while to see how she chooses the most uncomfortably attitude, and the easy agility with which she plies her nether digits makes the beholder consider what a wicked waste of toe power must go on in the world. Moulahbux, a juggler, exhibits many clever tricks, and talks all the while in an unknown tongue, so that his audience are not much enlightened, but perhaps his incessant noise is as great a relief to him during his arduous tasks as that peculiar grunt is said to be to the paviours. One of his principal illusions is to make it appear that he puts dry bran into a pail of water, and takes out again the same bran unwetted, and another is the well-known "basket trick." This he performs exceedingly well, and without those very sensational concomitants of shrieks and blood-dripping swords which are affected by some other wizards. The little creature whom Moulahbux puts, tied hand and foot, into the basket seems quite to enter into the fun of the thing, and its large black eyes are full of mischief and enjoyment.

To recur just for one moment to the blue and hairless horse, which is one of the attractions at present at the Crystal Palace, it should be mentioned, for the consideration of the hippophagous, that it is said to be in winter, at least—carnivorous.

To the Editor of the "Musical World."

Shaber Silber.

[Most cerule and unpolipitous quadrupeds, being destitute of orifices of moisture, devour roasted meat, which in winter is good for them—that is, *si interna tantum pulpa devoratur*—NON SUPERFICIES TORRIDA AB INQUE.—A. S. S.]

MADRID.—At the Teatro Real, Sgra. Penco appeared in *Luerzia Borgia* for her benefit. She was much applauded, especially in the trio of the second, and duet of the last, act.

## NEW GRAND ORGAN BY FRED. W. JARDINE, OF MANCHESTER.—The following is a list of the organ stops:—

GREAT ORGAN—CC to G, 56 Notes.			Fl. Pipes.		
	Pipes.				
1. Double Open Diapason.....	16 56	9. Full Mixture (4 ranks)....	188		
2. Open Diapason.....	8 56	10. Sharp Mixture (4 ranks)...	188		
3. Gamba.....	8 56	11. Posanne.....	8 56		
4. Clarabella.....	8 56	12. Clarion.....	4 56		
5. Principal.....	4 56				
6. Harmonic Flute.....	4 56				
7. Twelfth.....	2 56				
8. Fifteenth.....	2 56				
Great Organ.....			934		
CHOIR ORGAN—CC to G, 56 Notes.			Fl. Pipes.		
	Pipes.				
1. Open Diapason.....	8 56	7. Wald Flute.....	4 56		
2. Dulciana.....	8 56	8. Geigen Fifteenth.....	2 56		
3. Viola-di-Gamba.....	8 44	9. Clarinet.....	8 56		
4. Voix-Celeste Tenore.....	8 44				
5. Stopped Diapason.....	8 56				
6. Geigen Principal.....	4 56				
Choir Organ.....			480		
SWELL ORGAN—CC to G, 56 Notes.			Fl. Pipes.		
	Pipes.				
1. Lieblich Bourdon.....	16 56	8. Twenty-second.....	1 56		
2. Spitz-Flute.....	8 56	9. Cornopean.....	8 56		
3. Lieblich Gedact.....	8 56	10. Oboe.....	8 56		
4. Kohl Flute.....	8 44	11. Clarion.....	4 56		
5. Gemshorn.....	4 56				
6. Gedact Flute.....	4 56				
7. Fifteenth.....	2 56				
Swell Organ.....			604		
PEDAL ORGAN—CCC to F, 30 Notes.			Fl. Pipes.		
	Pipes.				
1. Open Diapason.....	16 30				
2. Bourdon.....	16 30				
3. Principal.....	8 30				
4. Stopped Diapason.....	8 30				
Pedal Organ.....			120		
ACCESSORY STOPS.			Fl. Pipes.		
	Pipes.				
1. Coupler—Swell to Great.		5. Coupler—Great to Pedals.			
2. " Choir to Great Sub-Octave.		6. " Choir to Pedals.			
3. " Swell to Pedals.					
SUMMARY.			Fl. Pipes.		
	Pipes.				
Pipes in Great Organ.....	936				
Pipes in Choir Organ.....	480				
Pipes in Swell Organ.....	604				
Pipes in Pedal Organ.....	120				
Total Number of Pipes.....			2140		

There are four double-action combination pedals acting on the stops of the great organ, two on those of the swell organ, and two on the coupler stops. The movements are on the "simplification system." In this instrument, the "soundboards" are of such amplitude that every pipe is placed over the channel from which it is supplied with wind, thus securing for it a full tone and prompt intonation. The instrument is tuned on the "unequal" temperament, by order of the donor. For the supply of the manual and pedal organs, there are two bellows with double feeders, and concussion valves to equalize the wind pressure. The pedals are concave and radiating. This organ was "opened" by Dr. Samuel Sebastian Wesley on Thursday, March 19th. It was presented to the Parish Church of St. Thomas, Bury, by Oliver Ormrod Openshaw, Esq. In the course of each service (morning and evening) Dr. Wesley played four voluntaries in masterly style.

ROSSINI'S "GUILLAUME TELL."—The 500th representation of *Guillaume Tell* took place recently, at the Grand Opéra, Paris. The performers afterwards went, at midnight, and gave a serenade to Rossini at the maestro's residence, Rue de la Chaussée-d'Antin. The first performance of this great work took place at Paris on the 12th August, 1829. The part of Arnold was sustained by Nourrit, and that of Mathilde by Madame Cinti-Damoreau.

MILAN.—Verdi's *Don Carlos* has been successfully produced at the Scala, the principal parts being sustained, on the first night, by Signore Stolz, Destin, Bellini, Signori Junca, Fancelli, and Collini. Since then, Sig. Fancelli (Don Carlos), having left for London, has been replaced by Sig. Capponi.—A short time since Mdle. Emilia Giorgi "una giovine figlia d'Albione," as she is styled in the Italian papers, sang, at a benefit performance, the rondo from *La Cenerentola*, and the *brindisi* from *Luerzia Borgia*. She was greatly applauded.—Sig. Bottesini will shortly visit this city, and, if report be correct, produce his opera of *Marion Delorme* at one of the principal theatres.

MUNICH.—Subscription Concert of the Musical Academy: Overture to *Hamlet*, Gade; Recitative and Air from *Titus*; Pianoforte-Concerto, No. 4, in G major, Beethoven; Overture to *Euryanthe*, Weber, etc.

LEIPSIC.—At the 20th Gewandhaus Concert, the following three compositions by Beethoven were performed: "Kyrie," "Sanctus," and "Benedictus" from the *Missa Solemnis*; Fantasia for Pianoforte, Chorus, and Orchestra, Op. 80; and Ninth Symphony with final Chorus. The solos were sung by Mesdames Thomae, Hüner-Harken, Herren Rebling and Hill. The pianoforte part in the Fantasia was played by Herr Reinecke.—The Meeting of Musicians, or Tonkünstler-Versammlung, is to be held, this year, at Altenburg, from the 19th to 22nd July, inclusive.

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**TO CORRESPONDENTS.**

AN ADMIRER OF ENGLISH GENIUS.—Both of Madame Arabella Goddard's solos were encored at Mr. John Boosey's last Ballad Concert, but one only accepted. The first solo was Thalberg's "Last Rose of Summer," the "encore" to which Madame Goddard declined. The second was the same composer's "Home, sweet home," for which, after twice coming forward in vain, she substituted Handel's "Harmonious Blacksmith." We agree with much that is contained in our correspondent's letter, but we would rather not institute the controversy to which its publication would give rise. It will be left for him at our office (as he desires).

DR. WHYTE COLE (NOT COAL).—We beg Dr. Cole's pardon; the misspelling of his name was wholly unintentional.

MR. HORACE MAYHEW.—"Nam ut uxorem ducere et non ducere malum est." From Valerius Maximus, who, whether a bachelor, like our correspondent (Horatius Maximus), or the contrary, we have taken no pains to inquire.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Eleven o'clock A.M. on Fridays, but not later. Payment on delivery.

**The Musical World.**

LONDON, SATURDAY, APRIL 11, 1868.

**FORGOTTEN TEACHERS.**

3.—GIUSEPPE OTTAVIO PITONI.\*

(Continued from page 217.)

ONE of the most eminent musical teachers, if not the most eminent, in Rome, was Pitoni. He is the link immediately

\* From the *Neue Berliner Musikzeitung*.

connecting the Roman with the Neapolitan school of music, since it was he who formed Francesco Durante, Leonardo Leo, and Francesco Feo, the three great musicians by whom the last-named school was once more raised to such a pitch of celebrity that the period when they flourished may be designated as that when Italian music was at its highest. As art, and especially music, then occupied a very prominent position, Pitoni was known to everyone, and the little gentleman with the noble, and friendly features, and eyes sparkling in a head adorned with black curls, was everywhere highly respected and loved. Pupils flocked to him from all sides, his labours marking a new stage in the development of the Roman school of music.

Pitoni was born in 1657 at Rieti. But at the expiration of a year, we find him in Rome. His early and marked natural inclination towards music induced his parents to provide him as soon as possible with a master, and, from his fifth year, the boy was a pupil in the establishment of a certain Pompeo Natale. As was then customary, he studied singing, and also counterpoint, making such enormous strides in both, that, when scarcely eight years old, he was able to enter as a member of the choir at the church of S. Giovanni dei Fiorentini. Some of the boy's compositions produced there met with general approbation, and proved, at any rate, his extraordinarily eminent talent.

The attention of the musical world of Rome was very soon attracted to this phenomenon, and the compositions to which we have alluded made so favourable an impression upon F. Foggia, the then celebrated music-teacher, already mentioned in these pages, that he begged the boy from his parents, for the purpose of educating him further. Pitoni could not have fallen into better hands. He studied under his distinguished master with the greatest zeal, and with such good results, that, in only a few years, Foggia was enabled to let him take part in his own labours. Among the other works which the pupil helped his master to complete was, for instance, the famous Ottavario [for the consecration of Saint Cajetan.

We find him, when sixteen years old, appointed *maestro* of Monte Rotondo, and, in 1674, he went, in the same capacity to Assisi, but from 1677 worked in the churches of Rome. Musicians willingly recognized him as the most eminent of their contemporaries, and in Rome, as well as elsewhere, his musical decisions were accepted as infallible and unassailable oracular enunciations. In all the assemblies and concerns of musicians he took the lead; all disputes as to what was allowable in the way of musical resources were referred to him, and the persons interested submitted blindly to his awards. The authorities, also, availed themselves of his services; thus, to the end of his life he was one of the four examiners of the *maestri*.

His official duties were extremely numerous. He was employed as *maestro* in eleven different churches, but not one after the other, accepting the different appointments one by one, for he frequently held all the appointments at once; every church, however, considered it an honour to have him at the head of its chapel. From 1677, up to his death in 1743, that is, for the space of 66 years, he was *maestro* at the Collegiate church of S. Marco. In addition to this, he undertook similar duties, in 1686, at the Collegio Germanico-Ungarico in Apollinare, and these, too, he discharged till his decease. In 1689, he was appointed likewise, through Cardinal Peter Ottoboni, *maestro* at the church of S. Lorenzo in Damaso, and in addition to holding, simultaneously, these three appointments, he was able to accept the offer of being *maestro* at the principal church of San Giovanni Laterano, a post he held from the year 1708. In the year 1719, he was chosen chapelmaster at St. Peter's of the Vatican. He had now obtained the post once occupied by Palestrina, his great model, and, though



advanced in years, his most earnest exertions were employed in properly discharging the duties connected with it. In order, therefore, to devote to it what strength he had left, he resigned his post at the Lateran and at S. Lorenzo's as well as in several smaller churches, retaining of all his other posts only those of S. Marco and Apollinare conferred on him in the days of his youth.

It is scarcely possible for us to form a conception of his industry and immense power for work. The grand bodies of singers in the larger churches afforded him an opportunity of executing compositions for several choirs. The consequence is that we have from his pen some 20 masses and psalms for four-choirs, and about 40 for three-choirs, while there are an endless number of simple four-part productions. This is partially accounted for by the fact that he wrote separate compositions for each of his posts, not allowing anything which he had written for one church to be performed in another. Such practice at length resulted in his being so ready with his pen that he was capable of writing out the parts of a work, one after the other, in the severest style, without first putting them down in score. Thus, in the case of the posthumous twelve-choir mass, previously to the termination of which death snatched him away, the "Kyrie" and "Christe" are the only pieces for which all the parts exist, while not more than the twelve bass and twelve soprano parts are written for the other numbers. There is no sketch of a full score. A proof of his uncommon fertility is furnished by the circumstance that he set for the chief church of the Vatican, the entire Officiatura of the Masses and Vespers for all the days and festivals throughout the year, so that a fresh composition could be sung every day. His contrapuntal studies alone, which he presented to this church, comprise thirty folio volumes.

But if we leave altogether out of consideration Pitoni's importance as a practical artist and composer, and turn our attention to what he did as a teacher, we meet with a bee-like industry, which was, by-the-bye, peculiar to the Roman school of music. It is due to the long chain of pupils whom this school formed, and most of whom now shine as stars of the first magnitude in the musical firmament, that great Italian art became the common property of the musical world. Wherever a school of music was established, we find a Roman as the principal personage engaged in its foundation, or material advancement. How much does not the school of Bologna owe to Pater Martini? how much that of Venice to Benedetto Marcello? and how much that of Tuscany to Antonio Brunelli? They were all pupils of the Roman school of music, and brought up on the pure milk of Palestrina's style. Durante, Leo, and Feo, the grand movers in everything connected with the Neapolitan school, were, as we have mentioned above, pupils of Pitoni, not, as we find it erroneously stated here and there, of Alessandro Scarlatti, and thus we may justly regard the Roman school of music as the mother of all the other schools of music, of ancient date, in Italy.

Pitoni died on the 1st February, 1743, at the advanced age of eighty-five.

#### THE COMMENCEMENT OF OPERA IN BERLIN.

ACCORDING to Herr Schneider, Bernardo Pasquino Grassi and Alberto Maglio, Italian operatic artists, appeared at the Court of the Elector Johann Sigismund (Berlin) as early as 1616, though not in an opera, or operatic play, but merely as representatives of the class of theatrical entertainments fully developed in Italy at the end of the sixteenth century. They were, perhaps, employed merely to strengthen the staff of musicians already maintained by the Elector. It is a striking fact that, during the reign of the great Elector, no attempt was made to introduce opera into Berlin, though it was patronized in Vienna, Dresden, and Hamburg.

The Elector Friedrich III. was the first who determined not to remain behind the example set at other Courts. Though there is no authentic testimony regarding the opera-like performance, at the Court of Berlin, during the last ten years of the seventeenth century, still, in the scattered allusions to and notices of "*Wirthschaften*," "*Masquerades*," and "*Cantatas*," from the pens of contemporary writers, we can perceive the beginning of opera which, in 1700, sprang into life with a certain degree of completeness. The performance of the opera, *La Festa del Hymeneo*, was held in the "*Stallplatz*," now the Royal Riding School in the Breitenstrasse, where performances continued to be given till 1703. At the accession of Friedrich Wilhelm I., in 1713, this theatre was converted into a warehouse for military uniforms. It was not pulled down till 1780. Operatic performances now followed in rapid succession at Oranienburg and Lietzenburg (Charlottenburg). They soon assumed grand proportions, for there were forty dancers, and more than seventy performers altogether, engaged in them. The costumes were designed by Cosander von Goethe, and the designs have been preserved down to the present day. Not only did the gentlemen and ladies of the Court take part in the ballet, but the princes also, including even the Crown Prince—afterwards King Friedrich Wilhelm I. The staff of singers appears to have been recruited from the middle class families of Berlin, with now and then an exception in the shape of an Italian artist. As few persons in the town were invited to the Court performances properly so called, while the taste for this splendid kind of entertainment had soon spread about, a theatre was erected at No. 5, Poststrasse, in the house of a certain person named Hessig, who then held a situation in attendance upon the King, and was afterwards burgomaster. This theatre still existed in 1706. After the death of Queen Sophie Charlotte, operatic performances became rarer, and were discontinued altogether on the accession of King Friedrich Wilhelm I.

#### TOLHURST'S ATHWART EGG.

SIR,—Indeed I am not hurt by Thaddeus Egg's remarks; for I take it to be an act of kindness on his part to make known to me really what he thinks about the matter. I am sure, that in such able hands as his, disputations about art would never degenerate into personal squabbles; and I have only to thank both him and you, Mr. Editor, for the courtesy, so undeserved, that has been extended to—Yours very truly,  
To the Editor, &c., April 3rd, 1868.

GEORGE TOLHURST.

LE CHEVALIER EMANUELE BILETTA.—According to the Italian journals the Municipality of Turin have invited the composer, Chevalier Emanuele Biletta (their fellow townsman), author of many musical works of merit, to set to music the *cantata* to be performed at the Teatro Regio, at the State performance in honour of the wedding of the Prince Royal.

CRYSTAL PALACE CONCERTS.—At the concert to-day, among other attractions, the programme contains Mr. A. S. Sullivan's symphony in E minor (in which we understand some alterations have been made); Mendelssohn's violin concerto (also in E minor), played by Herr Ludwig Straus, and (again in E minor) a new overture by Dr. Austin Pearce. Three E minors! Which is the best of the three?

PASSION-WEEK MUSIC.—The Sacred Harmonic Society (under Mr. Costa), and the National Choral Society (under Mr. G. W. Martin), have given the *Messiah* this week to crowded audiences at Exeter Hall. Mr. Henry Leslie, also, gave a concert on Monday, consisting wholly of sacred music. To these we shall return, as in duty bound; but—to quote the leading journal:—"our concert-societies in general and concert-givers in particular are busy beyond calculation; but, with every wish to afford them all the credit they deserve, we must content ourselves, and they must be content, just now, with a bare recognition of what they are doing and have done."

## HER MAJESTY'S OPERA.

The performance on Saturday night brought by far the largest audience of the season, and among the visitors were the Prince and Princess of Wales. The opera was that in many respects objectionable *Traviata*, which so persistently keeps the stage, in spite of all the well-meant, and we cannot but think, well-justified, sermons that have been preached against it. Not the opera of Verdi, however, but the lady who performed the heroine, was the secret of the present attraction. Mdlle. Clara Louise Kellogg, the young American singer, whose advent among us imparted *éclat* to the winter season of 1867, so unexpectedly cut short, made such an impression at the time that it was pretty certain she would, under any circumstances, be speedily heard of again, at one or other of our Italian Opera-houses. Anything fresh and new, as we have more than once observed, is of itself calculated to revive the spirit and re-awaken the sympathy of habitual opera-goers, and in Mdlle. Kellogg this desideratum was not only realized, but, as is too infrequently the case, enhanced by qualities that rendered it doubly acceptable. How frank and legitimately earned was her success last winter must be still remembered; and it is pleasant to be able to state that the interest very naturally attached to the appearance of a young and prepossessing stranger is sustained, now that, though merely a few months older, she is no longer a stranger at all. It may not have been forgotten that the strong impression created by Mdlle. Kellogg in *Faust* and the *Traviata* was confirmed and strengthened by her subsequent performances in *Linda di Chamouni*, etc., and that her future efforts were looked forward to with much less anxiety than pleasure. In short, Mdlle. Kellogg did quite enough during the brief period of her stay at Her Majesty's Theatre to establish her claim to be acknowledged as an artist of no ordinary powers, and of still less ordinary promise. Her reception on Saturday night was as hearty and warm as her best friends could have desired, and her performance thoroughly justified the cordiality with which she was welcomed.

We have no intention to enter for the twentieth time upon an argument as to what ought or ought not to be the view adopted in the impersonation of the Violetta who has certainly to a great extent been elevated by Signor Verdi's musical treatment into something much less unifying than the "Lady of the Camelias" of Dumas the younger's notorious play. In our opinion, as we have already stated, Mdlle. Kellogg offers a portrayal, in most of its characteristics, so refined that we lose sight of very much that would be otherwise disagreeably prominent in the "phthysical unfortunate," whom, at the eleventh hour, a true and heartfelt sentiment helps to rescue from absolute degradation. This portrayal is still vividly represented; and while, in the first scenes, the assumed rollicking gaiety, which certain performers have deemed advisable, is artistically toned down, in the last the offensive symptoms which inform the audience that Violetta is rapidly sinking under an incurable malady are delicately suggested, rather than rudely thrust forward; so that, on the whole, there is at once a great deal to fascinate and very little to repel in Mdlle. Kellogg's impersonation of the "Traviata." Her execution of the music is even better than before. Her voice seems to have gained in strength, while preserving all the freshness for which it was at first admired. This was plainly perceptible in the opening scene, where the animated delivery of Violetta's couplets in the *brindisi*, "Libiamo ne' lieti calici," produced a sensible impression; still more plainly in the love duet with Alfredo, "Un di felice"; and most forcibly of all in the soliloquy, commencing with the recitative, "E strano! é strano!" in which Violetta speculates on the feelings that newly agitate her breast, and including the plaintive slow movement, "Ah forse è lui che 'anima," with the florid, light, and brilliant "cabaletta":—

"Sempra libera deggio  
Trasvolare di gioia in gioia"—

where, by a sudden transition, she disdains her more strange and serious emotion and vows that she must persist in the heedless course of life she has hitherto followed, and which is most congenial to her nature. It would be difficult to convey the meaning of this better, or sing the music to which it is allied more effectively. The descent of the curtain upon the first act was followed by such manifestations of approval as served to show that the favour extended to Mdlle. Kellogg last winter had been an honest recognition of genuine merit, and not merely an evanescent sign of

gratification derived from the charm of a new voice and the influence of a new face. Each act of the opera was followed by marks of unanimous approval no less emphatic.

Of the other characters in *La Traviata* it will suffice to state that the younger Germont (Alfredo), was represented by Signor Bettini, and the elder Germont by Mr. Santley—whose admirable singing in the lachrymose romance, "Di Provenza il mare" would make even more lachrymose music acceptable, and who, in the interview with Violetta, when the heaviest of "heavy fathers" persuades the "Traviata" to abandon his worthless son, her lover, is just as earnest as Mdlle. Kellogg herself. There is no other part in the opera of the slightest importance.

## PHILHARMONIC CONCERTS.

At the second Philharmonic Concert (Hanover Square Rooms—Monday week), graced by the presence of several members of the Royal family, there was an extremely attractive programme, the first piece being Haydn's fine symphony in E flat, which has long been known, and is likely still to be known, until the classification of Haydn's symphonies, hinted at by the enthusiastic Mr. George Grove, in one of the Crystal Palace programmes, is accomplished, as "Letter T." Classified or unclassified, however, so masterly a work must always be welcome. Equally so must any selection (although the whole would be preferable) from Beethoven's vivid and characteristic music to *Kotzebue's Ruinen von Athen*, of which the chorus of Dervishes and Turkish march with chorus were so effectively given under the direction of Mr. W. G. Cousins that the first was loudly asked for again, and the last as loudly applauded.

The programme further included Hummel's pianoforte concerto in A flat—the solo part in which was played with great spirit and invariable correctness by Mdlle. Anna Mehlig (who was recalled); Rossini's bright and genial overture to *Guillaume Tell*; and Mendelssohn's magnificent *First Walpurgis Night*, the leading vocal parts in which were assigned to Mdlle. Drasdil (contralto), Mr. Wilford Morgan (tenor), and Mr. Santley (baritone-bass). Mdlle. Drasdil also introduced the somewhat hackneyed air, "Ah! rendimi il core," from Rossi's forgotten opera, *Mitrame*; and Mr. Santley gave to perfection the MS. scena, "On Lena's gloomy heath," composed by Mendelssohn for Mr. Henry Phillips, in 1846, the year before his death. Why this very interesting piece should not be included among the many "posthumous" things of Mendelssohn's, now in the course of publication, it is difficult to explain.

Although this selection was not precisely in traditional form, the concert was in all respects good, and the performance in all respects creditable to Mr. Cousins, the young and able conductor of the Philharmonic orchestra.

## ROYAL ITALIAN OPERA.

On Saturday *Rigoletto* for the first time (see elsewhere).

On Monday *Don Carlos* was played for the second time (see elsewhere).

On Tuesday *Rigoletto*—second time.

On Thursday *Un Ballo in Maschera*—with a new singer, Mdlle. Manzini, as Oscar; the other characters as last season (more next week).

To-night, *I Puritani*—with Mdlle. Fioretti as Elvira, and Sig. Mario (first time for ten years) as Arturo.

## HER MAJESTY'S OPERA.

On Saturday *La Traviata*—for the *rentrée* of Mdlle. Clara Louise Kellogg (see elsewhere).

On Tuesday *Il Trovatore*—with Mdlle. Sinico (Leonora), Mad. Trebelli-Bettini (Azucena), Sig. Fraschini (Manrico), Mr. Santley (Count di Luna), and Sig. Foli (Fernando).

On Thursday *Linda di Chamouni*—with Mdlle. Kellogg (Linda), Mad. Trebelli-Bettini (Pierotto), Sig. Bettini (Carlo), Mr. Santley (Antonio), Sig. Foli (the Prefect), and Sig. Zoboli (the Marquis). As yesterday was Good Friday, the notices of these last two performances must be deferred till our next.

To-night *Don Giovanni* (Zerlina, Mdlle. Kellogg; Don Giovanni, Mr. Santley).

## CRYSTAL PALACE CONCERTS.

At the last Crystal Palace Concert but one the whole of Franz Schubert's beautiful music written for Madame Chezy's forgotten drama of *Rosamunde* was, with the exception of one number, performed. The pieces now heard for the first time are quite as interesting as those previously introduced; and Mr. Grove, to whose research and enterprise we are indebted for these as for other unburied treasures, is not less entitled to the thanks of the musical community than Mr. Manns and his orchestra, for the absolutely faultless execution which caused them at once to be well understood and accepted. The "Shepherd's Chorus," the "Spirit's Chorus," and the "Huntsman's Chorus" (three of the hitherto unknown pieces), spoke for the progress continually making by the Crystal Palace Choir, which, like the new organ presided over by Mr. J. Coward, promises to be a valuable addition to the resources at disposal of Mr. Manns. At the same concert, M. Sternberg, a violinist, from Brussels, made his first appearance in this country, and by a very masterly performance of a fantasia of singular difficulty, one of the many compositions of M. Vieuxtemps, won an unquestioned and legitimate success. That of this gentleman we shall hear more can hardly be doubted.

Not the least interesting feature of the programme (which opened with Weber's overture to *Oberon*) was the overture composed for and first produced at the Norwich Festival of 1866, by Mr. Arthur S. Sullivan, and which bears the title of "*In Memoriam*." No composition of recent years has done more honour to the English school of music than this thoughtful, poetical, and entirely original work, which at each new hearing discloses new beauties. For the first time at the Crystal Palace, owing to the newly erected instrument now a permanent feature of the orchestra, there was an opportunity to supply the organ part, as originally designed by Mr. Sullivan, which confers additional solemnity upon the impressive and exciting coda.

At the concert on Saturday, the last but three of the present series (which will number twenty-eight in all) Mr. J. F. Barnett's cantata, *The Ancient Mariner*, was performed entire, under the direction of its composer, the quartet of vocal solo parts being undertaken by the sisters Clara and Rosamunda Doria (soprano and contralto), Mr. George Perren (tenor), and Mr. Renwick (bass). As at the Birmingham Festival of 1867, and subsequently at the concert given by Mr. Barnett himself in St. James's Hall, the new cantata made a highly favourable impression. The fact is that Mr. Barnett's music is of that easy, fluent character which at once impresses itself upon the ear. The mark at which it aims is reached with evident facility. Without pretence to high flights, affectation of out of the way expression, or (worst of all) assumption of a depth down to which ordinary intelligence cannot readily dive, it answers its purpose completely; and while the hearer goes away satisfied that he has been, somehow or other, entertained, he is unconscious of any of that feeling of weariness not infrequently created by the first hearing of new works of length and pretension. We have nothing whatever to modify in what was stated to be our first impression of *The Ancient Mariner*—which, by the way, we understand, has made just as lively an impression in other parts of the country as at Birmingham, in London, and, on Saturday, at the Crystal Palace. The performance was almost uniformly good, chorus and orchestra doing their very best for the young and aspiring musician under the guidance of whose bâton they were singing and playing. The principal singers, too, accomplished their tasks right well, the Mdles. Doria, to each of whom fell a solo, giving the sprightly duet of the "Two voices in the air" so admirably as to win a hearty encore. A similar compliment was paid to the quartet, "The souls did from their bodies fly," for the solo singers, in which a theme from the orchestral introduction is so characteristically mixed up; and unanimous applause was accorded to an excellent performance of the descriptive chorus, "The upper air burst into life." At the end of the cantata there was a general call for the composer, who came forward and bowed his acknowledgments from the orchestra.

*The Ancient Mariner* was preceded by Weber's brilliant *Jubel* overture. At the end of this tune of the Prussian national anthem, which is the same as our own, being introduced (the overture having been composed for some special festive occasion, as its name implies), a large number of the audience rose, as though "God save the Queen" was being sung. There was also a brilliant duet from Rossini's *Matilda di Shabran*, extremely well given by Mdles. Clara and Rosamunda Doria, and warmly applauded. Mr. Manns being absent, the whole concert was conducted by Mr. J. F. Barnett, who had thus the day and the triumph exclusively to himself.

G. ROORES.

Mr. CHARLES HALL is to be the conductor of the orchestra at the new Theatre Royal, Holborn. The long and tried experience of Mr. Hall, who has at various times been musical director at Covent Garden, St. James's, Adelphi, and Princess's Theatres, is a guarantee of the thorough efficiency with which his newly undertaken duties will be performed.

## LONDON BALLAD CONCERTS.

The London Ballad Concerts at St. James's Hall, directed by Mr. John Boosey, seem to be taking a permanent stand. The last, on Wednesday (last but one of the present year), was more crowded than any of its predecessors. The programme, consisting of the accustomed admirably assorted selection of old and new ballads, preponderance being given, as usual, to the fine old songs that, as we may learn from Mr. William Chappell's exhaustive book (*Music and Melody of the Olden Time*), have marked England among melody-producing countries, and agreeably relieved by instrumental solos, gave unanimous satisfaction; and rarely has a concert passed off more cheerfully. The truth is that whatever undertaking of the kind is based upon a definite object, that object being steadily borne in view, is pretty sure to succeed; and regarded from this point of view the Monday Popular Concerts themselves have not been more consistently managed than the London Ballad Concerts of Mr. John Boosey, who not only makes his programmes intrinsically attractive, but secures the best available talent to give completeness of effect to them.—*Times*, April 16.

Mr. LESLIE'S CONCERTS.—Mr. Henry Leslie's concerts in St. James's Hall are more and more successful. At the eighth the splendid "Sanctus" from Bach's B minor mass, the beautiful "Kyrie Eleison" from Schubert's mass in E flat, and Mendelssohn's noble psalm for eight-part choir, "Judge me, O God," were judiciously repeated, all being loudly applauded and the last enthusiastically encored. There was also Handel's *Acis and Galatea*, with Madame Lemmens-Sherrington (Galatea), Mr. W. H. Cummings (Acis), Mr. Vernon Rigby (Damon), and Mr. Santley (Polyphemus), as "principals." The remainder of the second part, which began with Schubert's "Kyrie," consisted of "Non più andrai," sung by Mr. Santley, and the overture to Weber's *Oberon*. At the ninth and last concert of the subscription the programme was entirely made up of part-songs and madrigals, relieved by songs and pianoforte solos, according to the first adopted scheme of Mr. Leslie. On no previous occasion have these concerts been carried on with more uniform spirit and enterprise.—*Times*.

MISS BERRY-GREENING'S IRISH CONCERT.—On the evening of St. Patrick's Day, Miss Berry-Greening, whose "national concerts" are favourably known, gave an entertainment devoted entirely to Irish music, which was attended by a patriotic and enthusiastic audience. Besides the directress—where national melodies are concerned a host in herself—the singers were Miss Rebecca Isaacs, Mdle. Burrington, Madame Marie Dolby, Messrs. Lewis Thomas, Trelawney Cobham, Stirling, Seymour Smith, Charles Stanton, and Albert James. To lovers of Hibernian ballads the long list of pieces sung and played proved immensely attractive; and encores, demanded and accepted, were the rule rather than the exception. Miss Berry-Greening was compelled to repeat verses of both the "Minstrel Boy," and "Believe me if all those endearing young charms." The Band of Coldstream Guards, under the conduct of Mr. Frederick Godfrey, was encored in Mr. Godfrey's arrangement of "St. Patrick's Day," which offered opportunity for the excellent solo playing of Messrs. Reynolds, West, Nice, and Darnley, cornet, clarinet, flute, and euphonium. Mr. Reynolds's finely played cornet solo, "The Angel's Whisper," also created a sensation. Mr. Wilhelm Ganz was accompanist.

JOSEPH JOACHIM.—Nevertheless, the prominent features of Mr. Henry Leslie's programme on this occasion were Beethoven's concerto in D major, for violin and orchestra, and J. S. Bach's "Chaconne," in D minor (with variations), for violin, without accompaniment. The execution by Herr Joseph Joachim of each of these grand, elaborate, and trying pieces, was beyond all praise—worthy, indeed, of one who, as a master of the fiddle, has long been without an equal. To make a catalogue of the beauties of Herr Joachim's performance would be to devote a column to the subject, for scarcely a phrase, scarcely a passage, could be passed over without missing the enumeration of some great or subtle points of artistry, some exquisitely turned cadence, some extraordinary display of "bravura" or some eloquent melody, uttered with a warmth of tone and sentiment and rounded off with a perfection of finish of which the most renowned singers might feel envious. In both the first *allegro* and the *rondo finale* Herr Joachim introduced cadenzas of his own composition, the unparalleled difficulties of which would doubtless perplex and dismay any other performer, but which to him evidently presented no difficulties at all, with such easy fluency did they seem to glide from the bow which he wields with nothing short of the skill of a magician. Concerto and "Chaconne" were listened to alike with breathless attention, and received with such tumults of applause as must almost have astonished the great artist himself, used as he has long been to the enthusiastic homage of musical Europe.—*Morning Post*.



## MUSIC IN THE TEMPLE.

The Temple Church has long been honourably distinguished for the efficiency of its musical service. The character of its choir stands high, and the intelligence and heartiness of its congregational singing are matters of repute. Yet the authorities have not been satisfied, nor do we wonder at their discontent, because all this seems the result more of accident than design. The Temple Church, like most places where the choral service is in vogue, has had a purely traditional use of the responses; and as for the psalmody, it appears that every man has been allowed to do what was right in his own eyes. Happily, the congregation declined to abuse this liberty. They adhered to the "plain song," and left the choir to illustrate the advantage of "vamped" harmonies; a task to which we may hope the latter did not take very kindly. In the present progressive condition of church music it was hardly to be expected that so loose a state of things could continue. A handbook which should reduce the somewhat chaotic elements of the Temple choral service to order became a necessity, and at the suggestion of the treasurers of the "honourable societies," the able organist of the church undertook its preparation. The result of his labours calls for one or two remarks.

In the first place Mr. Hopkins has done good service by an arrangement of Tallis's responses which restores them to something like their original form. What that form was there are now no means of knowing with regard to points of detail; the authenticity of the earliest copies extant being doubtful. This much is certain, however, that the old church musician wrote in four parts, and enclosed in his harmonies, as a *cantus firmus*, the ancient intonations which Marbeck and his contemporaries adapted to the service of the Reformed Church, and which are still in vogue as a *serial "use."* What Tallis did, in point of fact, was to take the plain song of the ordinary responses, and set them in a bolder and more jubilant form. The utility of this arrangement is obvious, and not less so its propriety. The unity of the services was preserved, and the congregation, whether they kept fast or feast, had always the same simple music to sing. But no excellence could save Tallis's work from the hand of the "improver." In 1641 Barnard, whose printed version is the oldest that has come down to us, set a bad example by despoiling the beautiful litany, and in course of time the entire work appeared in five parts instead of four, with the plain song no longer a distinctive feature, but divided between two tenors. To make matters worse, the pitch (originally the same in both versions, although the keys sometimes varied) was altered; and thus the connection between the festival and *serial "uses"* became even less apparent. In other words, Tallis's responses underwent as complete a deterioration as was possible, short of absolutely losing their identity. But, thanks to Mr. Hopkins, they have been restored to their pristine comeliness. As arranged in his service-book, and as now used in the Temple Church, they are in four parts, with the plain song distinctly indicated and kept throughout at the pitch of the ordinary form. We cannot speak too highly of the carefulness and good taste displayed by the editor in this portion of the work. Indeed, there is only one point to which the most rigid stickler for Tallis in his purity can take exception. After the fashion set by Barnard, and everywhere followed since his time, Mr. Hopkins has here and there placed the *cantus firmus* in the treble, instead of the tenor. This, however, so relieves the voices of the boys that no other defence of the plan is needed. It is now to be hoped that the Temple congregation will confine themselves exclusively to the plain song as heretofore, leaving the choir and organ to fill in the harmony. With the great preponderance of male voices among them the effect to be thus secured is one worth some self-denial.

The collection of chants—157 in number—calls for little remark. It includes nearly all the established favourites, as well as some new compositions, a few of which illustrate the difficulty of infusing into such brief phrases anything striking and at the same time original. The capacity of the chant has been well nigh used up, and no form of church composition so little repays musicians for the time and attention they devote to it. Mr. Hopkins has wisely avoided those florid specimens of the double chant which violate both the canons of their order and of good taste. It appears to us, however, that he might with propriety have exercised his right of rejection even more severely. *Batibill* in D, for example, ought certainly to have been passed over as beneath the gravity of service music.

The Temple hymnal embodied in Mr. Hopkins's work consists of the contents of the book formerly used, together with a large infusion of more modern compositions. No one can complain that it lacks variety of style. On the very first page, "Awake my soul, and with the Sun," stands side by side with "O, timely happy, timely wise," and the same contrast runs through the collection as far as the commoner metres extend. This is due to the retention of many of the Tate and Brady psalms, the quaintness of which becomes more and more conspicuous as the productions of men like Lyte, Faber, and Keble come more and more into use. Yet, apart from the associations connected with the

older lyrics, many of them have enough real excellence to justify their still holding a place in our hymnals. In "peculiar" metres the collection is very rich, and its contents generally have been very carefully selected. We learn from the preface that the editor, in this department of his work, received the assistance of the Temple clergy, to whose good taste the result sufficiently testifies. With regard to the tunes, it may be said that they are as varied in character as the hymns, but to a certain extent without the same good reason. It is hardly possible to imagine an adequate excuse for the insertion of a tune, secular both in style and origin, like "Helmsley," or a piece of sentimental twaddle like "Sicily." But such sins of commission are few, and appear fewer by contrast with the undoubted merits of the collection. Nearly every standard English tune of real value has a place, and is harmonized with that mixture of simplicity and skilful musicianship without which it would be either unduly pretentious or monotonously plain. The fact that preference has been given to syllabic tunes is another recommendation for the work. Every one who has had experience of congregational singing recognizes the importance of clearly defined rhythm. The rhythm of the great majority of the Temple tunes admits no chance of mistake. As a matter of course Mr. Hopkins has drawn largely upon the inexhaustible stores available in the German choral books. With his treatment of the melodies thus obtained we have no fault to find, except in a very few instances where they are too freely harmonized. As an example, we may specify the tune called in this book "Bernburg," but better known by its German title "Ach Herr, mich armen Sünder," the restlessness of the parts of which contrast unfavourably with the grave dignity of the theme. But, as we have said, these mistakes are few, and in most instances the harmonies are well in keeping with the character of the tunes they accompany. The new compositions by the editor and others are serviceable additions to a collection which may compare with any of its predecessors for usefulness.

THADDEUS EGG.

THE CONSERVATIVE LAND SOCIETY.—At the quarterly meeting on the 7th inst., at the Norfolk Street offices, the report of the executive committee stated that the half-yearly receipts to Lady-day were £105,217, and the grand totals £1,205,820. The total withdrawals were £316,162, and the total sale of land £545,777. The reserve fund is £12,054. The last £50 share issued to Lady-day was No. 29,142, making the subscribed capital £1,457,100. The estates allotted since the last report were at Finchley, Ipswich, and Sandown. The next allotment will be on the 29th of April, of the first portion of the Clapham Junction Estate, well known as Bolingbroke Park, with fine frontages to Battersea Rise and Wandsworth Common. Three new purchases have been made: the first at Northampton, the second at Holloway, and the third at Red Hill, Surrey. The executive committee announce that the applications for shares in the United Land Company (Limited) have been so numerous as to justify the first directors thereof in signing the memorandum, and in registering the same together with the articles of association framed under the advice of counsel, and the United Land Company (Limited) is now incorporated under the Companies' Acts to co-operate with the Conservative Benefit Building Society. The report, in conclusion, congratulates the shareholders on the prospects and position of the new undertaking, as an adjunct to the parent institution. There were present at the meeting:—Viscount Ranelagh (chairman), Viscount Ingestre, Col. Knox, M.P., Hon. and Rev. W. Talbot, Hon. R. Bourke, Col. Meyrick, J. Goodson, Esq., M.P., Messrs. Currie, Newcomen, Purnall, Winstanley (directors), Mr. Grunisen (secretary), Capt. Strode, Messrs. Sangster, Good, Rentmore, King, Bolt, Stewardson, &c.

HERR ADOLPH SCHLOSSER'S THIRD "SCHUMANN EVENING" took place on Thursday evening week, at the Beethoven Rooms, before a full assemblage of Schumannites. The programme commenced with the trio in G major, Op. 110—played by Herren Schlosser, Pollitzer, and Daubert—and received by all present with much favour. A selection from the so-called "*Stücke im Volkston*," for pianoforte and violoncello, was equally well given by Herr Schlosser, and that excellent violoncellist, Herr Daubert. This, too, was very warmly applauded. A *Mährchen Erzählungen*, Op. 132, for clarinet, viola, and pianoforte, most effectively played by Herren Papé (of the Crystal Palace), Wiener, and Schlosser, was listened to with great interest, and was one of the genuine successes of the evening. The familiar quartet in E flat, Op. 47, introduced "by desire," was thoroughly well executed and highly appreciated. *Mlle. Drasdil* sang two or three of the *Lieder*, which agreeably enlivened the concert.—B. B.

FLORENCE.—Sig. Arnaldo Fusinato, the poet, is erecting a handsome theatre close to the Palazzo Vecchio. The new proprietors of the magnificent Teatro Pagliano have, on the other hand, serious thoughts of pulling it down, and building private houses on its site.

**CHELSEA VESTRY HALL.**—Mrs. John Macfarren gave one of her popular "recitals" to a numerous audience, on Friday, April 3rd, when an attractive selection of pianoforte music, from Mozart, Beethoven, Schubert, Henselt, Wallace, &c., was agreeably diversified by Miss Robertine Henderson's expressive singing of Mendelssohn's "First Violet," the cavatina from *Il Barbiere*, G. A. Macfarren's "Half-past Nine," and an old English ditty. The last two of these were unanimously encored. Mrs. John Macfarren, who played all her pieces in artistic style, was warmly and deservedly applauded throughout the evening, especially in Mr. Walter Macfarren's "Third Tarentelle" (F minor), and Brissac's fantasia, "Merrie England," a portion of which, in obedience to a general and loudly expressed wish on the part of the audience, she was compelled to repeat.

**VALENCIA.**—Sagra. Sonieri is engaged at the Teatro Principal to sing in *Lucia*, *Il Rigoletto*, and *Gli Ugonotti*, during the month of May. Sagra. Penco is also engaged.

#### MUSIC RECEIVED FOR REVIEW.

**HORWOOD & CREW.**—"Bond Street" for April; Cootie's "Royal Lancers;" Cootie's "Mormon's Quadrille;" Cootie's "Jupiter Galop;" Cootie's "Christy's Jewell Waltz;" "Sleep, lady mine," ballad, by James Gleason; "The birds await the day," song, by Charles Blamphin.

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